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ABSTRACT

Intended as a handbook for students of curriculum and teaching methods, this booklet surveys two of the three major elements of an English curriculum (goals and content) as defined by the National Council of Teachers of English. The first chapter traces some philosophical options open to the teacher and curriculum developer and offers a short history of the teaching of English in modern America. The second chapter emphasizes the importance of goals in planning instruction and suggests a set of goals that are directive of teaching practice. The final chapter deals with content and concentrates on curriculum in teacher education institutions on the theory that teachers on the elementary and secondary school levels will select their content from what they have learned in their university classes. (FL)

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CURRICULUM IN ENGLISH I: OPTIONS, GOALS, CONTENT

by

James S. Mullican

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School of Education, Indiana State University

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PREFACE

This monograph is an outgrowth of classes that I teach: a graduate course entitled "Curriculum in English" and an undergraduate course, "The Teaching of English, 9-12." If I could be permitted yet another subtitle, I might add "A Preamble to the Study of Curriculum in English," since the monograph contains material that I would like for my students to consider when thinking about curriculum and teaching methods.

Even though I have written the monograph with my students primarily in mind, I believe that practicing teachers and administrators may find this work useful in planning courses and curricula. The first chapter traces some philosophical options before the teacher and curriculum maker, while at the same time offering a skeletal history of the teaching of English in twentieth-century America. This chapter may help readers to clarify their own values about curriculum and locate the sources and philosophical underpinnings of these values. The second chapter emphasizes the importance of goals in planning for instruction and suggests a set of goals that are directive of teaching practice. In these first two chapters, I am thinking primarily of curricula for junior and senior high schools, although the principles I suggest are also applicable to the curriculum in English on the elementary and college levels.

In the third chapter, on content, I shift to the curriculum in teacher-education institutions on the theory that teachers on the elementary and secondary levels will select their content from what they have learned in their classes in the university. A broadening of the college curriculum should prepare teachers to improve curricula for students in elementary and secondary schools.

In this volume I survey two of the three major elements of a curriculum in English--goals and content--as defined by publications of the National Council of Teachers of English. The third element, teaching/learning procedures, I reserve for a companion monograph, *Curriculum in English II: Planning the Integrated Unit*, also to be published by the Curriculum Research and Development Center of Indiana State University. While I do not take up specific teaching methods in the present monograph, I do take a stand for an inductive, experiential approach to curriculum and teaching. While I am much in favor of a strong academic background for teachers of English, I am just as strongly opposed to serving up formal academic disciplines to high-school students.

I think of this monograph as a brief handbook for students of curriculum and teaching methods. Thus I have been as succinct as possible. The annotated bibliography will supplement this brevity with fuller treatment of matters only begun here.

I thank my students for their comments on these chapters and Carole Gustafson, Copy Editor for the School of Education, for helping me prepare the monograph for publication.

Chapter 1: The Curriculum in English: A Survey of Options

> The history of educational theory is marked by opposition between the idea that education is development from within and that it is formation from without; that it is based upon natural endowments and that education is a process of overcoming natural inclinations and substituting in its place habits acquired under external pressure. (Dewey, 1938, p. 17)

Curriculum is a plan for action. Its etymological meaning, "a little course to be run," reminds us that a curriculum describes more than a content to be learned. Ideally curriculum charts what students *do* in cooperation with and under the direction of their teachers. Professional teachers of English should know enough of the field of English and of the learning development of adolescents to devise plans and direct performances that will lead to linguistic growth in their students. Using knowledge of their field and materials and methods of instruction, individual teachers can devise curricula--lesson plans and unit plans--for their own students.

Often a school or school system will have a larger plan of action, a curricular outline of what is to be accomplished in each year of schooling. At times the outline will consist of little more than a selection of textbooks to be used in each class. But these general plans, however elaborate or sketchy, should not be so prescriptive as to deter individual teachers from diagnosing the needs of their own students and charting activities that will be helpful to them in developing their linguistic capabilities. School administrators, curriculum committees, professors, and textbook writers cannot prescribe for particular students any more than hospital administrators or medical schools can prescribe regimens or treatment for individual patients. Only professionals on the scene, who know the students, their needs, and their circumstances, are qualified to devise specific plans and procedures that will benefit their charges.

But teachers of English, while they are uniquely qualified to prescribe for particular classes and individual students, are obligated to know the best that has been thought and said about the English curriculum. In attempting to clarify the elements of a curriculum--"goals, content, and teaching/learning procedures," to adopt the wording of the Commission on the English Curriculum, an agency of the National Council of Teachers of English--we would be most foolish not to examine how others have defined English study. To clarify--and, unfortunately, grossly oversimplify--the various meanings of "curriculum in English" in twentieth-century America, I shall use the four categories from James E. Miller's essay, "Literature in the Revitalized Curriculum" (1967/1973), but not restrict myself to his observations about these categories. Miller discerns four stages of development in the English curriculum in this century: "the Authoritarian, the Progressive, the Academic, and the Humanitarian." Since the publication of Miller's essay, another phase has been added, Back to Basics. Using these five categories, I shall explore various concepts of the curriculum, always with the understanding that the ideas know no definite time limits, that the boundaries between the stages are fuzzy, and that stages found in professional journals are often not to be found in real classrooms. Following an explanation of each category, I hope to demonstrate that each stage still exists to some degree in today's classroom, that each has a constituency, and that each has a contribution to make to a curriculum of the future.

The Authoritarian Stage

Miller defines the Authoritarian stage as "the arid classicism and rote learning of the nineteenth century" (p. 154). This stage, ending, according to this oversimplified paradigm, in 1917 with the publication of *Reorganization of English in Secondary Schools* (Hosic), featured the study of literary masterpieces and the writing of essays in a style prescribed by traditional, Latinate grammar. Content was the guiding principle of this curriculum. Students read literary classics organized historically, as in a survey course; major authors were read in complete works, minor authors in snippets. Since high school was often a preparation for college, college reading lists dominated the curriculum in literature. Instruction in composition was also dominated by standards external to the students themselves, as Marckwardt (1969) has pointed out:

> . . . the principal emphasis was upon paragraph structure and the organization and development of the composition as a whole. Style was conceived as a cloak which might be donned or doffed. Students might be asked to develop an idea in the manner of Carlyle, Macaulay, or Pater. Form counted rather more than content, elegance was given preference over originality. There was still an air of formality, or artificiality, at times even of pomposity, in the serious expository writing of the period. (p. 16)

Thus the Authoritarian curriculum consisted of an elite subject matter to be learned by an elite, that is, the small fraction (10%) of young people who attended high school. Students in high school spent their time reading and discussing literature and writing essays. A knowledge of grammar and usage was taken for granted in high school, since grammatical information was presented in elementary schools, where pupils parsed and diagrammed sentences (Marckwardt, 1969).

Even today the Authoritarian stage is alive and well in some American classrooms. In recent years there has been a return to a reliance on the literary anthology and an upsurge of censorship (Jenkinson, 1979) that has probably influenced many teachers and schools to adopt "safe" reading. At the same time there has been a return to the traditional grammar of the handbooks.

A stress upon literary heritage has its assets as well as liabilities. Few people would deny that it is valuable to experience great literature and through this experience to understand something of our past and the ideas important to our culture. Many might also agree that required reading of excellent literature might interest those who would not read such material on their own; many of us who grew up in a more literate culture, before the dominance of what Ong (1967) calls the secondary oral culture of the electronic media, are chagrined to learn that today the only allusions that are widely understood are to television shows. No more can anyone assume that references to the Bible, mythology, or literary classics will be understood, even by college graduates. An acquaintance with our cultural heritage would at least put us into contact with our past. But too often our literary heritage is too narrowly conceived, appearing in only short excerpts and slighting literature by ethnic writers and by women. The greatest difficulty with the literary heritage approach is

that it runs the risk of ignoring the interests of students. The "best" literature is not always the best literature for everybody. The best literature for students is what they need at a particular time.

As for traditional grammar, it has the advantages of a long history and a familiar terminology, the terminology of dictionaries and handbooks. It also has the testimony of those who aver that its categories and modes of analysis helped *them* to understand the structure of English and edit their prose. On the other side are the researchers who offer empirical evidence that there is no carry-over from grammar study to proficiency in writing; furthermore, modern linguists contend that the categories of traditional grammar are too often more applicable to Latin than to English.

For the Authoritarian stage to serve as a useful model, our literary heritage would have to be interpreted more broadly and adapted to the interests and capabilities of students, and traditional grammar would have to be corrected by later linguistic studies and taught with practical consequences in mind.

The Progressive Stage

The Progressive stage Miller (1967/1973) associates "with John Deweyism (something different from the real Dewey), indiscriminate permissiveness, and social adjustment, all running deep into the twentieth century"(p. 154). Commenting on this stage, Michael Shugrue (1968) writes:

> While this "life-adjustment" stage recognized that language was a medium of communication and a tool which every youngster should be able to use, it ignored the growth of the literary imagination and removed most of the content of English from the English classroom. To be able to speak well on the telephone or ask for a date proved no substitute for rich literary experiences and linguistic sophistication. (p. 21)

This stage, arbitrarily dated from 1917 and continuing until the launching of Sputnik in 1957, parallels the great increase in the percentage of young people attending high school. The focus of the curriculum shifted from content to persons working on content. Thus, the Progressive curriculum was an effort to democratize education and to make it relevant to the lives of common people. Since most high-school students did not go on to college, the influence of colleges on the high-school curriculum was weakened. The goals of high-school English were to help people in adjusting to their environment and to assist them in their personal, social, and vocational lives. To achieve these goals, content had to be adapted to students. Learning academic content seemed less important than practicing the language arts of reading, writing, speaking, and listening. Since a primary purpose of lessons in literature was to stimulate students to read throughout their lifetimes, there was more willingness to sanction reading of interest to students, whatever its literary quality might be. Functional grammar and usage based on the practice of the educated tended to replace the older prescriptive Latinate grammar. Since many high-school students came from homes in which nonstandard English was spoken, the study of grammar and usage was extended into the high school.

There is still an important constituency for the Progressive movement in American education. I suspect that a majority of our citizens value

education primarily as a means of improving their economic and social situations and preparing for citizenship, as a means, to use the Progressive catchphrase, of "adjusting to their environment." For ethnic groups and poor people generally, school is a way of rising out of poverty and joining a democratic and technological society. The rise of many alternative schools is evidence that many people are dissatisfied with traditional education (Smith, Barr, & Burke, 1976).

The Progressive stage in American education left an important residue, both positive and negative, for the teaching of English. With its focus on the psychological, sociological, and philosophical foundations of education (Van Til, 1974), the movement helped teachers to look beyond subject matter to consider human development and social well-being as sources for curriculum. Flowing from Progressive ideas were countless books and articles on devising experiences in the language arts for young people; many of these recommended practices are still valid today (See particularly Broening et al., 1939). On the negative side, the anti-intellectualism and excessive pragmatism of some Progressive classrooms find a parallel in the most mechanical and behavioristic lessons of back-to-basics classrooms today. In both kinds of classrooms, education was and is characterized by a narrow preparation for jobs and a mechanical preparation for social and vocational life. For Progressivism to become a worthy model today, it would need to draw upon more sophisticated content and broaden its goals from adapting to the exigencies of everyday living to developing personal growth through language.

The Academic Stage

Miller (1967/1973) dates the beginning of the Academic stage with the American reaction to the Russian launching of Sputnik in 1957. Leaders in Congress assumed that the Russian success and the American failure in launching an artificial satellite were to be attributed to the greater rigor of the Russian educational system. Thus the federal government launched a program to introduce more rigor into our system. With the Academic stage, the focus shifted from the student back to content, which once again became the primary determinant of curriculum. But this time the content was more sophisticated than the prescriptive grammar and literary masterpieces of the Authoritarian stage. To discover the best possible content for a curriculum in English, the expertise of linguists, literary critics, and rhetoricians was called upon. The model for a curriculum was located in the three branches of the discipline: linguistics, literary criticism, and rhetoric. Thus the disciplinary tripod (language, literature, composition) replaced the four language arts of the Progressive phase. The swing back to content brought considerable improvement over the Authoritarian stage, since modern linguistics offered a more accurate description of English than traditional grammar had, since literary criticism had become more sophisticated in ensuing years, and since rhetorical theory had experienced a revival (in speech departments of colleges and universities) in the intervening years. This renaissance was supported by the largess of the federal government, which sponsored institutes for teachers around the country to initiate them into more sophisticated academic learning. Eighteen Project English centers around the United States produced materials, sometimes condescendingly called "teacher-proof," for the use of teachers in public schools.

The goals of instruction in the Academic stage were for students in all subject areas to master the structures of the academic disciplines and

thus become prepared to undertake sophisticated studies in college and ultimately to become leaders and professionals in a highly advanced society. The means for mastering structures were for students to go through processes similar to those of the professionals in the academic disciplines who created and used the structures in their work. (See Thomas Kuhn's *The Structure of Scientific Revolutions*, 1962, for his discussion of the origin and nature of these structures, or "paradigms.") In studying language, for example, students might undertake, devise, and administer usage surveys or compose dictionaries of local teenage slang. (See Postman & Weingartner's *Linguistics: A Revolution in Teaching*, 1966, for numerous examples of investigations into language that can be carried on by students.) Students in literature class would analyze literary works in the manner of the New Critics, and students might use the techniques of classical rhetoricians in searching out material and fashioning discourse for an audience.

These procedures would be guided by the work of cognitive psychologists (Jerome Bruner, 1962, 1966, for example), who complemented the work of the academicians by providing structures of learning to match structures of the disciplines. Since the ordinary student was not able to handle such high-level instruction, the proponents of this education recommended tracking according to ability. Students who were not able to perform satisfactorily in the disciplines were to be relegated to regular and basic sections and given similar but watered-down instruction. The constituency of the Academic stage includes upwardly mobile and educated parents and academically minded teachers. The Academic stage exists most visibly in college-bound classes grouped according to ability and in phase-elective classrooms where college-like courses are offered to students who choose them.

The Academic stage has left an important legacy. The documents produced by the eighteen Project English centers can still contribute to an understanding of the disciplines--literary criticism, linguistics, and rhetorical theory--from which secondary teachers can draw. During the 1960s, thousands of teachers, many still in teaching, attended summer institutes, where they could broaden their own education in the three branches of the discipline of English. Nevertheless, the Academic movement had some unhappy side effects that are still with us: the teaching, in some high schools, of disciplines more appropriate for college; a knowledge-centered approach to the English curriculum; phase electives that are little more than watered-down college courses; the questionable practice of ability grouping; emphasis on the cognitive portion of education to the virtual exclusion of the affective. (For a critical, even skeptical, look at the Project English centers, see Carlsen & Crow, 1967.)

The Academic stage left an admirable content for an excellent curriculum in English, but this content should serve as a resource for teachers, not as prefabricated conclusions to be dished up to students. From this content, teachers may devise activities to be performed by students, activities which are interesting to students and which may lead them to formulate their own structures and organize their own knowledge.

The Humanitarian Stage

At the time that Miller first published "Literature in the Revitalized Curriculum" in 1967, he found himself at the beginning of a fourth stage, the Humanitarian, which shifted the emphasis from academic content to the personal development of the student. Espousing the Humanitarian doctrine, Miller

recommended the placing of "language at the center of human existence and experience, and . . . the imaginative (creative or symbolizing) rather than the logical (signifying or communicating) faculty at the center of linguistic life and growth." The goal of English study would then be "the education, development, and fullest possible extension of the linguistic imagination." Literature would be "at the center of the curriculum and . . . the development of the imagination, conceived in the most liberating sense, [would be] . . . its ultimate aim" (p. 157). The Humanitarian stage returned to the democracy of the Progressive stage by returning attention to all students, gifted or not, but it differed from the Progressive stage by placing the emphasis on personal development rather than on the ability to cope with everyday life. The content of education was not to be found so much in the academic disciplines as in the interests of students, and teaching/learning procedures included reading for personal needs, creative writing, dramatic improvisations, and discussion.

The Humanitarian stage, in part at least a reaction to the overemphasis on the discipline of the Academic stage, received particular impetus from the Anglo-American Conference at Dartmouth College in 1966. During this month-long gathering of fifty or so scholars from both sides of the Atlantic, some stereotypes were destroyed. The supposedly hidebound British advocated English for personal growth and a curriculum founded on the interests of students; the supposedly democratic Americans tended to an education for mastery of the discipline of English. By the end of the conference, however, the conferees reached a surprising consenus on a number of issues, including a disapproval of tracking or streaming and an endorsement of English for personal growth. The two reports on the conference--Herbert J. Muller's *The Uses of English* (1967) and John Dixon's *Growth Through English* (1967)--offered much stimulation for a new Humanitarian stage in English curriculum.

I suspect that the public constituency for the Humanitarian stage is small, since the American public knows little about this movement. This stage has existed mainly in the professional journals and in isolated classrooms, but certain elements have become standard in many classrooms: reading ethnic literature and literature for young adults and studying the mass media. Creative writing and dramatic improvisation are probably less common in ordinary classrooms.

The Humanitarian stage, while receiving its impetus from England (Bullock, 1975; Dixon, 1967; Muller, 1967), offered values that should be cherished by Americans: personal growth and individual development. Exercises growing out of the movement are also helpful in improving communication. Nevertheless, this movement, like all movements, is open to overemphasis amounting to self-parody. At its extreme, the content of a curriculum in English is determined solely by the interests of students and their life experiences: students exercise the language arts, using their own experiences and interests as subject matter. It is not hard to envision some class sessions as being little more than the rap sessions of sensitivity groups.

As we shall see in the chapter on the goals of the curriculum, the Humanitarian stage has provided some excellent philosophical and psychological materials from which we can draw, but its doctrines will need to be tempered by the content of the Academic phase. The Humanitarian phase can also provide a much needed affective and motivational corrective to an academically inspired curriculum.

The Back-to-Basics Stage

Since the original publication of Miller's "Literature in the Revitalized Curriculum" in 1967, there has been at least one further stage, the Back-to-Basics movement, probably the consequence of public dissatisfaction with the degree of literacy among the graduates of our schools, as well as such social factors as inflation, the tight job market, a desire for tax reduction at the only level of government where citizens have any degree of control, and a growing conservatism among the public. The public seems to want accountability to ensure that it gets proper educational value for its dollar. Thus the primary goals are preparation for work, college, and citizenship, this last often equated with patriotism and commitment to capitalism. The source of curriculum is again, as it was in the Academic stage, to be found in the content rather than in the student, but the content of the Back-to-Basics movement lacks the sophistication of the Academic stage. Instead of the academic disciplines, Back-to-Basics draws on literary masterpieces (or snippets thereof) and the traditional grammar of the Authoritarian stage and/or upon the functional grammar and usage of the Progressive stage. Teaching/learning procedures include writing expository prose, reading snippets from textbooks (sometimes carefully selected for traditional values), and doing grammar drills and exercises in such mechanical matters as punctuation, capitalization, and spelling. Goals are spelled out in terms of behavioral objectives, and success is measured by the scores on objective tests. By setting standards and determining means for evaluating outcomes, legislators, administrators, and producers of standardized tests are often the real curriculum makers.

The Back-to-Basics movement has the largest constituency of any of the movements today, if we are to believe the evidence of legal mandates to establish behavioral objectives and to evaluate results empirically. Teachers who have labored to cast such humanistic goals as appreciation of literature and creativity in writing into verifiable objectives understand well the reality of public pressure.

It is tempting to see this movement as a parody of education: the focus upon surface correctness of practical prose, class sessions devoted exclusively to preparation for taking objective tests, drill in traditional grammar, study of snippets of inoffensive literature. The parody is real if these practices constitute the limits of English study, but the public concern is also real. To get along in present-day society and to reach the limits of personal growth, it is important to be able to speak and write standard English, and people who are unable to do so are gravely handicapped. There should, then, be no quarrel with the public's goal. The profession of English can make a contribution to public well-being by informing the public and its elected officials concerning practices that will lead to worthwhile results, while at the same time persuading the public to broaden its goals.

An awareness of Back-to-Basics can be a contribution to a rounded curriculum in English if teachers are willing to inform themselves about the nature of language, social and regional dialects, and causes of ineffective speaking and writing. Unfortunately much of this movement has proceeded in ignorance of linguistics and of principles of learning. If the work done by Mina Shaughnessy in her *Errors and Expectations* (1977)

could be put to use in the classroom and if her careful work could be elaborated by further research, Back-to-Basics could make a valuable contribution to education.

Formulating a Philosophy

Beginning teachers--and more experienced ones, too--might well ask how they are to respond to these various perspectives. Select an ideology in accord with their own personalities? Pick and choose materials, methods, and content from the five sets of attitudes in accord with the needs of the moment? Keep abreast of the latest thought in professional journals and ride the crest of fashion? My recommendation is to learn as much as possible about the discipline of English (which I define as literary criticism, linguistics, and rhetorical theory), the psychology of the learner, and workable methods, and then to formulate a philosophy of teaching English, a formulation that will, of course, be open to change as we learn more about the elements that go into it.

In formulating a philosophy, we can make use of the five perspectives, since each of them emphasizes some important element of the curriculum in English and since each perspective can be filled out to encompass the other four. Thus a variety of responsible curricula may be constructed, even though each begins from quite different premises. A recent publication of the National Council of Teachers of English, *Three Language-Arts Curriculum Models: Pre-Kindergarten Through College* (Mandel, 1980), offers evidence for this statement. Here the approaches are reduced to three--competency based (akin to Back-to-Basics), heritage (related to the Authoritarian and Academic approaches), and process oriented (similar to the Progressive and Humanitarian approaches)--and all three approaches, despite their conflicting premises, are well rounded and responsible.

As a matter of fact, I suspect that we have all known excellent teachers who have adhered to quite different approaches to teaching. We can be almost as grateful for their variety as for their excellence, since different students learn in different ways. Thus all students may at one time or another find an approach to learning congenial to themselves. Furthermore, conflicting ideologies are somehow resolved by excellent teachers. *All* excellent teachers, no matter what theories they may entertain concerning the priority of one element of education over another, know their subject matter and understand their students. Such teachers are aware of methods and materials appropriate for leading their students to greater knowledge, personal growth, and ability to cope with everyday life.

But the fact that gifted teachers can rise above principle and intuitively synthesize the elements of curriculum does not excuse us from trying to make sense of curricular movements in this century. I would, therefore, like to conclude this chapter by encompassing the five perspectives into a single focused view and thus create a frame for building a curriculum in English on both the classroom and the school levels.

A Single Focused View

In an effort to understand the five sets of attitudes and to reduce complexity to its lowest terms, we can immediately reduce the five tendencies to two by placing the Authoritarian, Academic, and Back-to-Basics movements under the flag of content and the Progressive and Humanitarian approaches under the flag of the student. This duality can be further reduced to a single philosophy, since both approaches represent two

essential aspects of education: the experience of the student and the material on which students exercise that experience. We cannot separate the dancer from the dance, and we should not have to choose between content and the student. This synoptic view is at variance with the words of a speaker I heard at a professional conference early in my professional career: "We don't teach subject matter," he said. "We teach children." Even I, in my first year of teaching and in my own personal Authoritarian stage could see the fallacy in that one. Thinking grammatically, I asked myself why one must choose between a direct and an indirect object: we teach children subject matter, obviously. In my ensuing twenty-eight years of teaching, I have changed many of my views, but not this one. Somehow or other, we must manage to take both content and student into account.

Thus, over the years I have tried to impress upon my English methods students the value of their academic disciplines and have urged them to broaden and deepen their lore by private reading and attendance at professional conferences. But at the same time I have cautioned against trying to communicate our own formulations or those of professional writers directly to students, who do not have the experience that might give our formulations meaning. Instead, I have suggested that teachers draw upon the content of English to devise student activities that will lead young people to acquire the language arts and to understand and appreciate language and literature. As students have the experience of dealing with content, they can be led to make some formulations of their own, formulations that will be meaningful for them.

After ruminating on these matters--content versus student, organized knowledge versus experience--for a number of years, recently I came upon an old document (published in 1938--"old" in these days of rapid change) that sheds new light upon an old polarity. John Dewey, often considered one of the antagonists in the conflict between traditional and progressive education, has described the opposing views in an intelligent and even-handed way:

> The history of educational theory is marked by opposition between the idea that education is development from within and that it is formation from without; that it is based upon natural endowments and that education is a process of overcoming natural inclinations and substituting in its place habits acquired under external pressure. (p. 17)

In this short book, Dewey corrects the impression that his philosophy of education, in emphasizing the experience of the learner, slights organized subject matter, direction and guidance by adults, or any consideration of the past. Dewey is at pains to remind the reader that all disciplines, all organized subject matters, are ultimately the products of somebody's initial experience. According to Dewey, traditional teachers go wrong in imposing their own or somebody else's formulations on the students (A former history professor of mine expressed an extreme view of this aberration when he urged his class, "Write this down in your notebooks and memorize it word for word."). But a progressive teacher, according to Dewey, may go just as far afield by ignorance of organized subject matter and by an emphasis on life experiences for themselves alone.

To paraphrase and interpret Dewey, organized subject matter is the *goal* of instruction. Teachers must design a sequence of experiences that

will encourage students to make their own formulations about experience. While the experiences are the students' own, teachers must provide guidance, direction, and encouragement; consequently, teachers must master their disciplines. To be valuable, experience must point somewhere, and that somewhere is in the direction of organized subject matter. "Activities" are largely worthless if they do not lead to intellectual development. The past has its uses too, and while students can not experience the past directly, they can experience it vicariously through reading and dramatizations. The past can be studied, not for its dead facts, but as means of understanding the present and future. According to Dewey, organization is not the beginning, but the end and ideal:

> . . . the educator cannot start with knowledge already organized and proceed to ladle it out in doses. But as an ideal the active process of organizing facts and ideas is an ever-present educational process . . . . [T]he organized subject matter of the adult and the specialist cannot provide the starting point. Nevertheless, it represents the goal toward which education should continuously move. (pp. 82-83)

As we shall see in the next chapter, this idea that education is a process of organizing experience and formulating one's own generalizations is even more pertinent to English classes than to most others, since our subject concerns the operation of a symbol system, rather than the learning of organized knowledge. Thus our subject is more like mathematics, also a symbol system, than it is like history, for example, an organized body of knowledge. This observation is not to deny that English has a body of organized subject matter: the entire corpus of literature (to select one of the three branches of the discipline of English) written in English and, as some would say, those works translated into English. In addition, as scholars and critics have written about literature, they have made generalizations about literature. These generalizations, elaborated and arranged into orderly categories, constitute what we know as literary criticism. The body of criticism and techniques for arriving at these formulations constitute the discipline of literary study. Nevertheless, language is primarily a symbol system, and it is the primary duty of teachers of English to teach the operation of the symbol system.

Conclusion

To conclude this survey of options, I think it is fair to say that we teachers of English have our own heritage of the study and teaching of English from which we can learn. The Authoritarian stage of this heritage reminds us that we have a past we well as a present and a future, a past that can still provide us with some useful subject matter. The Progressive stage reminds us that subject matter must be adapted to the needs and interests of our students. The Academic stage reminds us that the scholarly disciplines can supply both resources and goals for teaching. The Humanitarian stage reminds us that human beings do not live by bread--or brain--alone and that linguistic development is tied to personal growth. Finally, the Back-to-Basics movement reminds us that we, the professionals, are ultimately responsible to the will of the people and must yield to their practical demands, while at the same time educating the public on the nature of language use in society.

With these resources in mind, we are ready to discuss the goals and content of the curriculum of English in more detail.

Chapter 2: Goals for a Curriculum in English

Readers of educational tracts have a right to become impatient with the endless spelling out of aims and goals. Too often goals are bromides, broad generalizations numbing readers instead of stimulating them. Goals should not be ethereal god-terms that do no more than justify present practices, but practical instruments that guide our teaching. It is the mark of intelligent beings to act purposefully; yet, in school and particularly in English class, we often simply go along as we have always done, following traditional practices without asking why we follow them. Often our goals are embedded in assumptions which rarely surface to be questioned.

Yet it is a matter of simple decency to spell out our goals and show how practices are directed toward goals. A brief example will illustrate this generalization by showing its opposite. Not long ago, I was invited to address a group of high-school teachers of English on grammar and composition. In informal conversation after my talk, I learned that in this school system, there is a rigid division between grammar and literature: grammar is taught in one semester, literature in another. Composition seems to have been lost in the shuffle; perhaps it is to be acquired magically through exposure to literature and brought to perfection by a knowledge of grammar. In the course of the conversation, one teacher asked another if she had her students do *any* reading and writing during the grammar semester. The answer was no, since reading and writing during the grammar semester were against the rules. Incredulous, I asked what the goals of the grammar semester were. No one could--or, at least, did--say. I suspect that the persons, apparently not the teachers, who had put such a rule into effect might respond to my request for goals by saying that the school corporation was returning to the basics and that the goals of the course were to prepare students for standardized tests and for college. Perhaps other goals were to teach students to speak and write correct English. Perhaps. The important point for me was not the validity or invalidity of these implicit goals. What struck me was that the people who were implementing the goals had had no part in planning them and did not even know what they were! If we have no goals, we have no way to evaluate what we are doing. To reiterate, goals should guide our practice; without goals our practice runs the risk of being nonsensical.

Goals are no less important in planning units and lessons than in planning an entire curriculum. This idea was brought home to me forcibly some years ago. I was supervising a student teacher in a ninth-grade class in which the lesson for the day included a little poem by Robert Frost. The student teacher led the discussion with such random questions as: "Who was Robert Frost?" "Where did he live?" "Was he a farmer?" "What is a symbol?" "What is the rhyme scheme in this poem?" Then, without further ado or summary, the class moved on to the next poem, having "covered" this one. At the end of the class period, I asked what were the objectives of this lesson and how the objectives might contribute to the goals of the unit. The student teacher had no answer, reporting only that she was merely asking such questions as *she* had been asked many times before. Since that experience, I have insisted that student teachers under my direction write at least one objective for every lesson. Since the purpose of objectives is to direct practice and to ensure relevance, I do not insist or even recommend that objectives be limited to those that can be empirically tested. Some of our most important objectives--appreciation and understanding--often do not lend themselves to empirical testing, yet they are important and should be striven for.

The Five Language Arts

In setting forth goals in this chapter, I shall begin with a set of goals long recommended in publications of the National Council of Teachers of English: to help students acquire the language arts of listening, speaking, reading, and writing. Thus I shall begin with a discussion of an easily understood and widely accepted goal that is directive of practice: to communicate through language. But language is more than a means of communication; it is an instrument of thought. Thus an important goal is to teach people to use language internally to form and sharpen ideas. Hence, we have a fifth language art: thinking or reasoning. I shall therefore suggest that an important goal of English instruction is an understanding of the role of language in thinking and an ability to formulate and organize internal language. (I am not, of course, equating thinking with the internal use of language. As Bruner, 1966, has pointed out, there are at least three kinds of mental representations: the enactive, having to do with actions, such as riding a bicycle, that depend neither upon words or images; the iconic, mental representations of images; and the symbolic, representations in words or language, including the "artificial" languages of logic and mathematics. When I refer to thinking or reasoning as the fifth language art, I am thinking of symbolic representations in language.)

I suggest improvement in the five language arts as goals because they are simple, easily understood, widely accepted, susceptible of ramification, and directive of practice. Developing the language arts is something the public understands and approves. I have never heard of anyone, whether radical Communist or fundamentalist Christian, liberal democrat or laissez-faire capitalist, who would deny that it is a good thing to teach people to listen, speak, read, write, and reason. These goals are capable of endless ramification, in the etymological sense of branching out from broad generalizations to more specific objectives, as Arnold Lazarus and Rozanne Knudson have demonstrated in their helpful book, *Selected Objectives for the English Language Arts* (1967). Beginning with the simple overall goals of helping students to become "literate and articulate," the authors proceed to detail hundreds of objectives under the headings of listening, speaking, reading, reasoning, and writing.

John Gerber, in his perceptive essay, "Suggestions for a Commonsense Reform of the English Curriculum" (1977), has extended the language arts as goals beyond elementary and secondary schools through college and even through graduate school. For Gerber, reading and writing should be our goals for instruction, goals that can unify English studies from kindergarten through the Ph.D. in English. Finally, the language arts approach directs instruction away from learning chunks of knowledge to becoming adept in using our most important symbol system, language. This emphasis on the language arts does not detract from the learning of content, as we shall see in the next chapter. Teachers can still select appropriate material from the discipline of English; students can still learn much information as a by-product of using the language arts, perhaps more information, and certainly more meaningful information, than by an explicit imparting of information.

The Language-Arts Approach

All this seems so sensible that we may reasonably ask if these goals are not mere educational bromides, purr words that mean little beyond

anesthetizing the public. Wouldn't everyone hold these simple truths? If so, why say them? There are objections to the language-arts approach, and, to be complete, I should mention them, even if only for purposes of refutation. Some people would restrict the language arts to the elementary school, arguing that our primary goal in high school and college should be the mastery of content. Some influential censors today would even specify the nature of the content, restricting literary selections to those that inculcate traditional values. A number of professors of English, schooled in literary history, perceive English as primarily the knowledge of literary periods in English and American literature. And even those among the general public who adhere to the mastery of the language arts as a primary goal often believe that the route to mastery is through content, that is, a knowledge of the grammatical system of English. Thus many of those who would espouse learning to read and write as essential to a curriculum in English still advocate content--formal, traditional, prescriptive grammar.

While agreeing that content, carefully selected in accord with the needs and interests of young people, is important, I would deny that it is the most important element in the teaching of English, if for no other reason than a practical one: if we accept the knowledge of content as the primary goal, we are doomed to failure. In even the longest life, we will never master all the content that there is to master; we will not even be able to read all the literature, even if we limit our scope to American and English literature. Unfortunately for "coverage," writers are always at work enlarging the corpus of works to be read. And even after we have read a large body of works, the products of our reading remain in our memories as hazy remnants of their printed selves. (A friend of mine, on hearing the following commentary on a famous man, "I just wish I knew all that fellow has forgotten," answered ruefully, "I just wish I knew all that *I* have forgotten.") The successful outcome of education is not so much what we *know* as what we can *do*. I suspect that many of us professors of English would find it most difficult to pass the comprehensive examinations for our Ph.D. degrees, taken many years ago, since we have forgotten so many of the facts we so carefully committed to memory. Yet, if we remain active in reading, writing, teaching, and--not least--in listening, we probably do a much better job than we did years ago, since we have improved our language arts. In fact, our capacity for forgetfulness may have done us a service by eliminating non-essential information, while we retain useful material.

Acquiring the discipline of English is analogous to acquiring a language. What do we mean when we say that we "know" a language? That we know all the words in a language? If so, no human being knows or has ever known English, since it is highly unlikely that anyone knows even the million or so words listed in an unabridged dictionary, not to speak of the words that remain unrecorded. On the contrary, we know English when we know intuitively the *structure* of English and are able to *use* the language, even though we know only a tiny fraction of the words of English. We add to and subtract from our store of words as we go through life, but we remain capable of using the language with a limited store of words. As it is with "knowing" a language so it is with "knowing" an academic discipline. We can say that a person is a chemist when he is able to operate in the manner of a chemist, not when he knows all there is to know about chemistry. Even our brightest graduates from our best research universities have not mastered the content of even one of the three subdisciplines--literary studies, rhetoric, and linguistics--comprising

"English," but we would call those persons "educated," since they are able to operate in their chosen fields.

Even John Gerber (1977), writing not about young people in public schools, but about graduate students in English, would place the emphasis on the language arts: "I would place the stress in our graduate training on the acquisition of skills rather than subject matter. Students should leave our graduate classrooms able to perform the tasks that they will be required to perform in their vocations" (p. 315). For Gerber, the knowledge of subject matter is a long-range goal, something to be acquired incidentally as one practices the arts and skills of an academic discipline: "While subject matter is necessary, nothing like full coverage in any area is necessary, since coverage is a life-long, on-the-job responsibility" (p. 314). If a stress on the arts and skills of language is appropriate for those whose profession is English, how much more fitting is this approach for students in elementary and secondary schools and for undergraduate students in college, whose primary purpose in English classes is to acquire the skills necessary for living?

James Kinneavy, in his excellent book, *A Theory of Discourse* (1971; see particularly pp. 29-30 and 55-56), has raised a more substantial objection to the language arts as primary goals of a curriculum in English. Kinneavy objects to elevating any *means* of achieving the goals of discourse over the goals of discourse, contending that when "arts *as* arts became ultimate aims of English curricula, . . . the results bordered on the pathological" (p. 29). Plato had a similar objection to the teaching of rhetoric, believing that it was immoral to teach people techniques of persuasion without regarding the ends of discourse. (Kinneavy, however, differs from Plato in that Kinneavy has no objection to *teaching* the language arts; he objects merely to exalting means over ends, techniques over goals.)

These objections are attractive. We *do* see too much worship of techniques in contemporary America, with a corresponding neglect of long-term goals and effects. Many examples spring to mind: we build supermarkets on prime farm land, thus destroying the source of food while setting up shop to dispense it; we regard it as progress to double the overkill possible with nuclear weapons; we use energy on frivolous activity with little regard for the future. In short, we do many things because we can do them; we climb the mountain because it is there.

As Walter Ong has pointed out so well in his books and essays, writing is a technology, as is oral communication through the electronic media, and we teachers of English might well shudder when we think of the skills we are teaching being used (to select some prejudicial examples) to write television commercials, press releases for Hollywood starlets and highly paid athletes, legal briefs for Mafia figures, and propaganda for irresponsible corporations, labor unions, and politicians.

Despite these considerations, I still believe that the language arts can provide convenient goals for curricula in English, if for no other reason than that they provide goals upon which teachers, students, and the public can agree. Most people, I think, agree with Aristotle in regarding the arts of rhetoric as neutral instruments that can be used for good or ill. Indeed, today what is good or ill is often a matter of dispute. Creationists and evolutionists seem unable to settle their differences even in the courtroom, and the day that the Moral Majority and

the American Civil Liberties Union agree on policies for selecting reading material for the schools seems far into the future. Assuredly, we should include discussions of responsible uses of language in our English classes, but we must also recognize that we live in a pluralistic society and that different persons may wish to use language for different ends. Some people may wish to acquire a knowledge of the cultural heritage and the ability to use the prestige dialect as preparation for upward social mobility. Others may wish to acquire skills necessary for locating and keeping a job. Persons with intellectual curiosity may wish to acquire the means of lifelong education. Some parents may want their children to read as a means of absorbing their own and society's values; other parents may desire that their children learn the critical reading skills necessary for combatting political, commercial, and religious (and anti-religious) propaganda. Even though we will often have occasion to discuss responsible uses of language, we teachers of English have no right to prescribe the uses to which the language arts are to be put. We can rejoice that the public agrees with our efforts to inculcate the language arts and to improve communication. With these worthwhile goals in mind, we can enthusiastically go about pursuing the public's business.

We can, then, perhaps agree that an important goal for the English class is to help young people to communicate through language. The fifth language art, using linguistic symbols as an instrument and mode of thought, goes beyond communication to reasoning and leads us into some of the most exciting and illuminating speculations that have recently been made about the teaching of English. We owe it to ourselves as professionals, to our students, and to the public to go beyond common understandings and to explore more deeply the nature of language, its purposes, and uses. In recent years, a number of linguists and philosophers have had some interesting things to say about language that have shed new light on the aims of language teaching. According to these writers, there are other uses of language more basic than communication. The "basics" these writers describe are much more fundamental than the mechanical surface features of the language that, ironically, seem so important to back-to-basics proponents.

The Symbol-Using Animal

The idea that symbol using is of the essence of the human being and that thought consists largely of the organization and manipulation of symbols has been explored by a number of writers. Some of the writers who have influenced my thinking on this matter are James Britton (*Language and Learning*, 1970), Jerome Bruner (*Toward a Theory of Instruction*, 1966, and *The Process of Education*, 1962), Kenneth Burke (all his works, but particularly "Linguistic Approach to Problems of Education," 1955), Ernst Cassirer (*An Essay on Man*, 1944), and Suzanne Langer ("The Lord of Creation," 1944). In the following explanation, then, I shall freely select ideas for my purpose: to suggest that one of our primary aims should be to help students to "get their heads together" (to adopt the students' own marvelous phrase), that is, to organize their knowledge by ordering their internal language and to become aware of what they are doing when they "think."

To adopt the premise of Kenneth Burke and Ernst Cassirer, human beings are symbol-using animals. Biologically we are mammals, and we share with mammals enactive representations (representations of processes, of action) and iconic representations (the capacity to represent to ourselves what we perceive outside ourselves by forming mental images, here defined not merely as the images of sight, but of taste, smell, hearing, and touch as well). What distinguishes us from other mammals is our capacity to form an organized symbolic representation of our world. What we know directly is that inner world. As we live and experience more events, our symbolic world becomes more detailed, specific, and precise. We form symbolic structures in our minds and are forever filling in details and making corrections in an effort to make our inner world correspond as much as possible to outer reality. Our sanity and success in life are often proportioned to the validity of our representations and the degree of their correspondence with the outside world.

Symbols may be woven into systems of various kinds, for example, into mathematical systems, linguistic systems, or artistic systems. According to Britton, language is the "key system," since "it assists us to organize all other ways of representing" (p. 21). As language users, we are able to name our experiences and by a process of abstraction to subsume more and more experiences under words and verbal formulae. By means of language, we are able to generalize; thus, the saying, "a stitch in time saves nine," summarizes a world of experience. We are even able to make representations of our representations and systems of our systems, as when we classify grammars or write criticism of criticism.

Forming and using symbols are thus of the essence of human nature. What we know directly is not "reality" outside of ourselves, but representations of reality in our minds. We form some of our representations by means of direct experience, but most of them we receive indirectly, through language. Even sophisticated persons are often unaware that much of what we "know" has not been acquired through direct experience. Most of us must accept on faith that there are a Russia and a China, that there was a Julius Caesar. I, for one, have not directly experienced any of these entities. They are, for me, words, linguistic symbols reinforced by iconic representations. Mark Twain once made this point humorously when he remarked that Shakespeare's plays were written by William Shakespeare or by another man of the same name. Most of what we know is in the form of linguistic representation, and much of this has been acquired without direct experience. Kenneth Burke dramatizes this point well in *Language as Symbolic Action*, (1966):

> The "symbol-using animal," yes, obviously. But can we bring ourselves to realize just what that formula implies, just how overwhelmingly much of what we mean by "reality" has been built up for us through nothing but our symbol systems? Take away our books, and what little do we know about history, biography, even something as "down to earth" as the relative position of seas and continents? What is our "reality" for today (beyond the paper-thin line of our own particular lives) but all this clutter of symbols about the past combined with whatever we know mainly through maps, magazines, newspapers, and the like about the present? . . . And however important to us is the tiny sliver of reality each of us has experienced firsthand, the whole overall "picture" is but a construct of our symbol systems. To meditate on this fact until one sees

> its full implications is much like peering over the edge of things into an ultimate abyss. And doubtless that's one reason why, though man is typically the symbol-using animal, he clings to a kind of naive verbal realism that refuses to realize the full extent of the role played by symbolicity in his notions of reality. (p. 5)

Thus whenever we read a book or essay or watch a television show uncritically and passively, we depend on others to organize our experience for us. The only structure we know is what others have provided us. Walter Cronkite's formulaic ending to the evening news program, "That's the way it is," could be translated: "You have just experienced visual, auditory, and linguistic stimuli, selected and organized by our news staff. From these stimuli we have created a representation of reality and designated this representation as 'the way it is.'" Propagandists and public relations persons, indeed all those who purvey the news for profit and the well-being of advertisers, are only too happy to form our representations of reality for us.

Whenever we become captivated by an ideology, a representation that purports to be a coherent and complete vision of reality, we accept the linguistic formulations of others and organize our representations of reality in accord with the ideology. Thus a Communist and a Christian may take the same events and organize and focus them in accord with their own ideologies.

Language and External Reality

But language influences our thought in a much more subtle and pervasive way than in the foregoing examples. Language in effect does some of our thinking for us in the sense that a particular language divides the continuum of experience into segments to which we supply names. This phenomenon, often called the Whorfian (after Benjamin Lee Whorf) hypothesis, has been frequently illustrated by the various ways that different cultures and languages divide the colors on a spectrum. When we permit light to pass through a prism, we create a continuum of colors. We then have as many colors as we have *names* for colors. We can divide the spectrum into two or into a thousand colors, depending upon our needs and interests. The television technician may need only three basic colors, whereas the interior decorator may need hundreds, including citron yellow and bird's egg blue. We see as many colors as our language permits us to see. Language does our segmenting for us, telling us to how fine an extent we are to measure what is of interest--for example, kinship relations--to the people in our culture.

Syntax also causes us to infer relations within reality. Thus, in English we are always seeing causes, partly because of our subject-verb-object relationship. Something can't just happen. Because of the S-V-O pattern, something has to cause an action to happen. In the sentence, "It is raining," for example, we might ask, "What is raining?" We don't know--but something has to rain--in English--because of our sentence structure. Someone has speculated that our sentence structure may cause us to look for someone to blame whenever anything goes wrong.

These considerations concerning symbol using and the symbol user have enormous implications for education. If human beings are symbol-using animals, then the primary purpose of education should be the

development of the human capacity for symbol using. Then the most important subjects of the curriculum are those which deal with symbol systems themselves: language, mathematics, and the arts, both visual and auditory. All of education should offer directed practice in symbol using. The most important symbol system, the "key system," as Britton calls it, is language, since language organizes other systems. The specific function of English is to offer directed practice in the use of language, practice that leads to skill in the language arts, but to more than skill: to an understanding of symbol using and of the nature of beings that use symbols. It is the specific function of English to organize other disciplines that use language. These subjects--history, economics, physics, biology, for example--in effect, *are* languages about specific areas of reality. When we read a history book or a science book, we are offered, not reality itself, but discourse about reality, in these instances, about the past or about physical processes.

The English class should help students to understand the nature of discourse of all kinds and its relationship to reality. Our primary goal should not be having students learn *conclusions* that others--literary critics, literary historians, linguists, rhetoricians--have organized for them. Our primary goal should be to assist students in forming their own systems of representations intelligently and consciously. They should become aware of the nature and orgins of their representations. Thus if they accept a ready-made ideology, they should know what they are doing. Through this exercise of the language arts, students can come to understand something of symbol using and the symbol user.

Applications and Outcomes

All of this sounds very esoteric, and I can imagine a teacher facing a class of seventh graders in remedial English and thinking, "This man is insane. How am I expected to teach this group the nature of symbol using and the symbol user, when I have enough trouble getting them to quiet down and spell their own names correctly?" Good point. I concur that these formulations of goals seem abstract and even abstruse. Nevertheless, the goals themselves are directive of practice. If we adopt the language arts as goals, our teaching practices will differ markedly from traditional approaches. Our focus in the classroom will be on what *student* do. We will probably lecture less and listen more. We will be less concerned that students learn our generalizations and conclusions and more concerned with helping students make their own generalizations and draw their own conclusions. We will be less concerned about mastering handbook prescriptions and more concerned about examining the language of daily life and drawing inferences for effective usage. In giving writing assignments, we will be less concerned that students are able to write a symmetrical five-paragraph paper in formal, impersonal English (Ken Macrorie's "Engfish") and more concerned that students discover their own voices and crystallize and focus their own ideas.

I am now ready to reiterate the lesson of the first chapter regarding the perennial conflict between the demands of subject matter and the demands of the student. Teachers through their study of English have formed their own symbolic representation of the discipline. (Unfortunately, most teachers must make this formulation--if it extends beyond literary study--on their own, since most college and university English departments are still concerned almost exclusively with literature and literary

history.) Teachers (we trust) have an organized knowledge of the structure of the discipline. Many of the details have already been filled in, and if teachers are earnest about their profession, each year they read and think more, making their representations more precise, detailed, and accurate. If they are respectful of the integrity of their students, these teachers will not impose their own precise outlines, their own structures on the students. Instead, they will create activities whereby students can exercise the language arts and eventually create their own mental representations.

I do not pretend that the structure that each of us will create will be uniquely our own. We are members of a society and have a long tradition. Most of the structure we have has been created by others, and it is no disgrace to stand on the shoulders of our forebears so that we can see further. Nevertheless, we must earn our inner representations by reading, discussing, and writing. We all recognize the parody of the intellectual who has mindlessly acquired the vocabulary and formulations of his betters without doing the work necessary to make learning his own. Through our own knowledge, we will take care to ensure that students' activities are well directed and productive in earning their generalizations, their symbolic structures.

Thus far, I have suggested that our great goal is to improve in our students the language arts of listening, speaking, reading, writing, and reasoning. Our chief aims are to help students to improve their communication and sharpen their thinking by becoming aware of the nature of our linguistic formulations and the nature of the symbol user. These goals are in a sense timeless, since they apply to persons as symbol users without regard to a specific time or place. But there are other goals that relate to present-day America. I shall close this chapter with a brief consideration of goals in response to the electronic media and to the well-being of society.

Present-Day Goals

Educators must deal with the deep and pervasive influence of the electronic media, particularly television, in the lives of young people. Television has become so pervasive in American life that Neil Postman, in his *Teaching as a Conserving Activity* (1979), has called it the First Curriculum, in contrast with the Second Curriculum, formal education in schools. By now virtually everyone is aware that television outranks schooling in the number of hours young people devote to each of these two modes of education. American children, on the average, spend more time in front of a television set than they spend in school. Furthermore, the psychological effect of television may be even greater than the number of hours devoted to it would indicate. As I pointed out in my review of Postman's book (*Contemporary Education*, 1981), Postman argues cogently that the major effect of television has been psychological: "Postman performs his most valuable service . . . by contrasting the nature and impact of learning by television with learning in the classroom: television teaches primarily by image rather than by language; its message is discontinuous and fragmented rather than structured and sequential; its effect may be to cultivate the emotional and intuitive rather than the rational and reflective" (p. 120). If the electronic media are providing education in the intuitive and the emotional, Postman contends (correctly, I think) that schooling should provide a balance by being "subject-matter-

centered, word-centered, reason-centered, future-centered, heirarchical, secular, socializing, segmented, and coherent" (Mullican, 1981, p. 120, quoting Postman).

In the English class, then, we should give emphasis to the written word, if for no other reason than to counterbalance the effects of the electronic media. If people in society communicate orally by telephone, perhaps we should give particular attention to communicating in writing. If people get their vicarious experience through television and films, perhaps we should inculcate enjoyment in reading. If students spend a considerable portion of their time in passive listening and viewing, perhaps we should provide an opportunity for the give and take of face-to-face conversation and dialogue. A further motivation for inculcating skills in reading, writing, and dialogue is the value placed on these skills in business, industry, government, and the professions. Even though we live in an increasingly oral culture, as Walter Ong has stressed repeatedly, communication skills, including reading and writing, are still essential to making our society work. Even those who create and produce television programs do so largely through the medium of the written word. Certainly our students will not advance far in our increasingly complex institutions unless they become skilled in communication.

On this note of practicality, I proceed to my final point, the use of the language arts for the well-being of society. Our schools are supported by contributions by the public--through taxation, gifts, or tuition--and the views of the public must be considered in establishing goals. If we are to believe the pronouncements of public officials and the random opinions of ordinary citizens, the public desires that we prepare young people for work and citizenship.

Too often, however, this preparation is interpreted in too narrow a fashion to encompass the speaking and writing of correct English and acquaintance with literary classics, properly expurgated to exclude any radical notions. Some people seem content if our graduates read, write, speak, and listen well enough to do their jobs, but not so well that they question the political, economic, and social pronouncements of their leaders. The desirable employee is deemed one smart enough to do the job, but not smart enough to question its value. A free society needs critical questioners, critical listeners and readers who can articulate a well-reasoned idea in speech and in writing. We can help to produce such people with a classroom that encourages a free exchange of ideas with directed practice in the five language arts. Our major responsibility is to persons in our classrooms, not to future employers. If we are able to inculcate the language arts, our students will have the capacity to learn how to perform in occupations that do not even exist today. They will, furthermore, be the kind of citizens who will improve our society by demanding that it live up to its high ideals.

Chapter 3: Content of a Curriculum in English: The Structure of the Discipline

In the first two chapters, on the nature and aims of the teaching of English, I presented curriculum primarily as an activity, something students do. Etymologically and in reality, curriculum is a course to be run; only secondarily is it a content to be learned. The English language, like mathematics, is primarily a symbol system (Moffett, 1968b), and our primary duty as teachers of English is to devise strategies whereby students can learn to operate the system and understand the workings of language. Nevertheless, our students must exercise their language arts on something, and that something, in addition to the students' interests and experiences, is the *content* of a curriculum in English. English cannot be distinguished from other studies by the fact that it entails the use of language, since students use the language arts in all subjects: the affairs of the classroom, the gymnasium, and the shop are all conducted in English. Academic subjects are in effect specialized languages applied to specific subject matters. English differs from other subjects in that it is both the object of study and the means of studying the object. English has its own subject matter, and it is the concern of this chapter to discuss that subject matter.

I must acknowledge at the outset that the curriculum in English has been and is, in the words of John Gerber (1981), "a clutter." On the elementary and secondary levels, anything connected with language that the school and community deem important, from manners on the telephone to the writing of friendly letters, may find its way into the English classroom. Elements totally alien to English and the language arts, from vocational counseling to the collection of lunch money, may be introduced into the curriculum for the practical reason that "everybody takes English." I shall not concern myself with these aberrations beyond acknowledging that they exist.

The college and university curriculum in English for prospective teachers of English seems to me to be determined more by tradition and by what college teachers are prepared to teach than by the needs of prospective teachers, if we are to measure these needs by the duties teachers of English actually perform or by what experts in the teaching of English profess that they *should* perform. Thus undergraduate training in English contains a predominance of survey and period courses in literature, little work in linguistics, and usually no work in rhetorical theory. It is small wonder, then, that the high school curriculum in English is overloaded with literature, that language study consists almost solely of traditional, prescriptive grammar, and that the teaching of writing is the most neglected and probably the most poorly taught of the elements in the English curriculum. There is little doubt in my mind that secondary school curricula in English, for good or ill, are much influenced by English curricula of teacher training institutions.

Structure of the Discipline

In this chapter I am concerned with the structure of the discipline of English, in the sense in which Jerome Bruner (1962) defines "structure": "Grasping the structure of a subject is understanding it in a way that permits many other things to be related to it meaningfully. To learn structure, in short, is to learn how things are related" (p. 7). The

teacher of English needs to understand something of our discipline, not as a body of conclusions to be taught directly to students, but as a goal toward which the teacher may direct students in their explorations and discoveries and as a resource from which the teacher may draw in devising activities for the development of the student's language arts. I for one would not wish to prescribe a content for all schools in this nation. I am content if we can educate knowledgeable teachers who will be able to select content appropriate for their students. This chapter provides one structure, one pattern, one paradigm of the discipline of English, around which teachers can organize their knowledge. This model provides a checklist with which teachers may measure their own mastery of their discipline and chart their future development. This checklist may also provide colleges and universities with a means for reevaluating the education appropriate for prospective teachers of English. I regard it as axiomatic that teachers teach what they know. Thus, the curriculum in teacher-training institutions has a direct bearing on the curriculum in elementary and secondary schools. If we wish to reform curricula in elementary and secondary schools, we must begin with the education of those who will devise and teach those curricula.

The content of English, in the sense of orderly structure, is in a sense arbitrary, determined in practice by all sorts of political, economic, social, and historical considerations. We create a structure of knowledge when we perform any division of knowledge and arrange the segments in a hierarchical order. For example, we create a structure of knowledge when we divide a university into schools and colleges, which we in turn divide into academic departments. We create another structure when we classify books for our libraries. Even this structure has major variations, depending upon whether we use the Dewey Decimal System or the classification of the Library of Congress. Thus we cannot demand absolute truth in structuring any knowledge, including the discipline of English, since the universe of discourse may be segmented and ordered in several ways. But we can demand a measure of coherence, logic, and comprehensiveness in our structure.

In this chapter, I offer a modified traditional structure, which I think will be serviceable for curricular work and for teaching. The model I offer is not as elaborate, intricate, and comprehensive as James Kinneavy's structure, which he develops in Chapter 1, "Discourse and the Field of English," of his *A Theory of Discourse* (1971). Nor does my model correlate the content of "English" with the psychological development of young people, as James Moffett's paradigm (1968b) does. But my modified traditional model has the advantage of acceptance and understanding by many in the academic community.

The Disciplinary Tripod

The most common way to divide the major components in the structure of English is the disciplinary tripod of literature, language, and composition, a paradigm recommended by the Commission on English of the College Entrance Examination Board in their report, *Freedom and Discipline in English* (1965). This division, while useful, is ambiguous and needs to be defined more precisely. Its most obvious ambiguity is that the three components are not parallel, confusing content and activity, product and process. "Literature," in its ordinary denotation, refers to a content, a body of finished writing, the product of human effort. "Language" generally refers to a human activity, something people do when they

communicate. But language may also be arrested in time and recorded on tape or on paper, and in these forms language may be studied as a product. In this latter sense, language is that system or structure recorded in grammars and dictionaries. "Composition" refers to the process of writing or of composing discourse for oral presentation. This threefold division, while illogical and non-parallel, is nevertheless useful because of its wide acceptance. Properly reformed, it can serve as a useful paradigm.

Each leg of the tripod may in fact be considered under at least four aspects: as a process, as a product, as principles of production and analysis, and as discourse generated by principles when these principles are applied to products and processes. The process of creating literature we call creative writing; the product we call literature. The principles governing the creation of literature we may call literary theory or poetics, and the body of discourse about literature we call literary criticism and history.

Language, while primarily a human activity, a process, may also be considered a product that may be studied in accord with certain principles. The term, "language," refers both to the process and the product. Language exists in reality primarily as an activity, but it may be recorded in writing or on tape and studied as an object. As a product, language may be studied scientifically in a manner analogous to the investigation of other phenomena. The scientific linguist collects data, constructs hypotheses, tests them, and evolves theories much as other scientists do. Each language is an orderly system, and linguists attempt to discover that system and outline the regularities of the language in a comprehensive way. The principles of studying language and classifying its elements fall under the heading of linguistics. The application of principles to languages has generated much discourse about language: grammars, dictionaries, linguistic geographies, for example. This discourse, too, falls under the heading of linguistics.

By composition we generally mean the art and process of writing nonliterary discourse or preparing such discourse for oral presentation. This process of composition yields a variety of products: for example, reports, editorials, speeches, letters. The principles of constructing such discourse we call rhetorical theory or more simply rhetoric. (Hereafter, I use the more traditional term "rhetoric" to designate the third leg of the tripod, since this term includes the art, science, process, and even the product of composition.) By applying the principles of rhetoric to nonliterary discourse, we have accumulated a large body of writing about the techniques of composition and about the effectiveness of discourse already written. We call such discourse rhetorical criticism. (See Figure 1 for a schematic representation of the four aspects of the disciplinary tripod of literature, language, and rhetoric.)

Leaving aside for the moment elements of process in the curriculum (since this is a chapter on content), we may define the content of the curricular tripod as literature (including literary theory and criticism), language (including linguistics), and rhetoric (i.e., nonliterary discourse, along with rhetorical theory and criticism). While this paradigm is helpful in identifying the components of a curriculum in English, there remains another serious ambiguity in the traditional disciplinary tripod: as phrased, language, literature, and rhetoric seem parallel but are not. The metaphor of the tripod leaves the impression that all three

	LITERATURE	LANGUAGE	RHETORIC
PROCESSES	creative writing of literary discourse	speaking, writing, reading, listening	speaking and writing of nonliterary discourse for a particular audience to inform and persuade
PRODUCTS	completed literary works	samples collected on tape or in writing	formal speeches and written nonliterary discourse
PRINCIPLES	poetics--theory of literature; techniques of literary analysis	linguistics--generalizations about language; scientific techniques of studying language	rhetorical theory; techniques of rhetorical discourse
DISCOURSE GENERATED BY APPLICATION OF PRINCIPLES	literary history and criticism	discourse about language, e.g., grammars, dictionaries, dialect geographies	rhetorical history and criticism

Figure 1. Four aspects of the disciplinary "tripod."

legs are equal. In reality, language encompasses the other two elements of the tripod. Literature and rhetoric are manifestations and applications of language. Language, existing logically prior to literature and rhetoric, may be used to create either literary or rhetorical discourse. Literature and rhetoric are two specialized uses of language. We may then rationalize our tripod by saying that our discipline is the English language, and its two major specialized uses are literary and nonliterary discourse. Each of these items may then be treated in a fourfold way as process, product, principles, and discourse generated by principle.

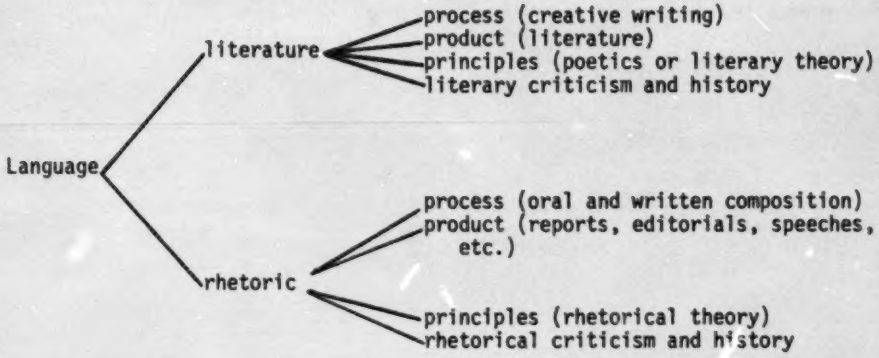

Figure 2. Two specialized uses of language.

In examining college and university curricula from this perspective, the first striking thing that we notice is that in most curricula in English the central component of the discipline--language--is given short shrift, often being treated, if it is treated at all, in one or two courses out of ten or fifteen of an English teaching major. Even this limited requirement too often consists of prescriptive grammar and the history of the English language.

Next we notice that one of the two branches of language study, literature, receives the lion's share of time and attention in the preparation of teachers of English. Furthermore, the aspects of literary study are quite limited, with literary works being treated primarily as products with which students should be acquainted. Many of the courses are survey and period courses in which students learn *about* literary works as products arranged chronologically for a historical review. Far less attention is given to literature as *process*, the process of reading and writing. Our courses are more like guided tours through an art gallery when they should be directed work in an art studio. Literary theory and analysis are treated incidentally by those professors who have a taste for such matters.

The other major branch of language study, rhetoric, has been a dead letter in English departments for almost seventy years. The decline of rhetorical study in English departments was accelerated in 1914 when a group of teachers of speech broke away from the National Council of

Teachers of English to form the Speech Association of America. Since that time speech has been considered a separate discipline and has been housed in a different department. Thus we have the strange situation where two of the language arts, speaking and listening, are housed in one department, and the other two, reading and writing, in another department. More importantly for our discussion here, rhetorical theory became the province of departments of speech.

Only in the mid-1960s was rhetorical study recognized as important for composition. Fortunately, rhetoric is now returning to some graduate programs in English departments, as the demand for teachers of literature declines and the demand for teachers of writing increases. The reality is that there are few jobs available for college teachers of literature. Given this situation, fewer students are majoring in English, and fewer still are pursuing graduate work in literature. At the same time that there is less work for teachers of literature there is more work for teachers of composition: students going into "practical" fields--nursing, technology, business, etc.--need to learn how to handle the written word. More and more of our colleagues in other disciplines and the general public have become dissatisfied with the work we are doing in composition. Furthermore, we have come to recognize that the teaching of writing must be based on some theory if it is to claim the dignity of an academic discipline. In academe, as in modern medicine, there is little room for empirics. As a consequence of these developments, we have seen within the past five years or so the founding of a number of graduate programs in English that have rhetoric as a major component or as the major component of study. Doctoral programs at such institutions as Carnegie-Mellon University and the Universities of Southern California, Virginia, Pittsburg, Texas at Austin, Iowa, and Louisville spring immediately to mind. As graduates of these schools are employed (and they are employable!), rhetoric will come to occupy a more important position within English departments, and the balance between literature and rhetoric may gradually be redressed, at least to some extent.

Recommendations

My first recommendation for the education of teachers of English is that a better balance should be achieved among language, literature, and rhetoric. Prospective teachers should receive instruction in all three branches of the discipline of English. This recommendation is not new. As long ago as 1967 (Viall, "English Teacher Preparation Study"), a distinguished group of teachers and professors working under the auspices of the National Association of State Directors of Teacher Education and Certification, the National Council of Teachers of English, and the Modern Language Association of America formally recommended a broadening of subject matter for the teacher of English and the language arts. The program in English for both the elementary- and secondary-school teacher "should provide a balanced study of language, literature, and composition" (p. 69). A further guideline calls for "an understanding of the nature of language and rhetoric" (p. 70).

If teachers of English are to be better prepared in language study, colleges and universities must offer broader opportunities. At a minimum, beginning teachers should know something of the history of the English language, the structure of English, principles of scientific linguistics, semantics, usage, dialect geography, and lexicography. Beginning teachers should have a thorough knowledge of traditional grammar,

since handbooks in composition and dictionaries use traditional terminologies. But teachers must know more than traditional grammar; they must have at least a minimal working knowledge of structural and transformational grammar, if for no other reason than to understand the limitations of traditional grammar. Most importantly, teachers must have the skills to study language scientifically, as Postman and Weingartner (1966) recommend.

The general public, professional educators, and teachers generally recognize the need for more and better language learning for teachers of English. Concerning new teachers of English, the most common complaint that I hear from experienced teachers and principals is that new teachers do not know their grammar. We in the university would do well to pay attention to this complaint, but we must temper our concern with a sophisticated understanding about the nature of grammar and its relationship to the teaching of writing and speaking. We would be in error if we did no more than to teach traditional grammar thoroughly. We should teach alternative grammars so that teachers will be equipped to understand what should and should not be taught. I believe that three courses in language, well-organized and well-taught, could give prospective teachers sufficient background to continue their own education as they teach.

At the present time, the public seems quite concerned about what they perceive as the poor writing performance of many high school graduates. Unfortunately, the response to this perceived need is to pressure schools to go "back to the basics," that is, to teach more grammar, usage, and mechanics. If we are really serious about improving compositional skills in our students, we would go back to an ancient discipline, the discipline that formed the center of Western education for two thousand years--rhetoric. I believe that the discipline of rhetoric will in fact be restored to English departments. As more and more graduate programs in English require courses in rhetorical theory and the teaching of writing, more and more professors educated in rhetorical theory will find their way into English departments. Eventually rhetoricians will gain sufficient political power within English departments to ensure that more rhetorical theory is introduced into the curriculum. Already many teacher-training institutions require a course in advanced composition for prospective teachers. Courses in rhetorical theory will follow eventually. Even today many college departments have adequate resources to educate their students in rhetoric. If both freshman writing courses and advanced composition were taught in accord with sound rhetorical theory, we would have advanced some distance toward balancing the curricular tripod. To complete our task we need at least one course in the history and theory of rhetoric.

What I have recommended would be the absolute minimum education in rhetoric for the teacher of writing, a minimum that could perhaps be achieved by college departments of English alone. To go beyond that minimum, we need the resources of departments of speech or, as they are increasingly called, departments of communication. Rhetoric was orginally the art of speechmaking, and rhetorical principles are equally applicable to oral and written composition. If English and speech departments cannot heal the breach caused by their separation in 1914, the least departments of English can do is to require that our students take a course in oral composition and speechmaking in departments of speech.

One ideal solution might be to ask our students to take their minors in speech. As a matter of fact, most of the instruction in speech that high-school students receive must come, if it comes at all, from teachers of English. In most high schools, speech is an elective, so that most students will receive speech instruction in English class or not at all. When I taught English in high school, I included units in speechmaking every year. This seemed to me, and still seems, a responsible thing to do. If teachers of English are to take on this responsibility by default, they should have some formal training in speech.

Even if we could induce our prospective teachers of English to take some additional work in speech, my ideal curriculum would require still more work in linguistics and rhetoric than is now required. Where would these extra hours come from? From general education? I think not, since teachers of English should be broadly and liberally educated. From an increased number of hours required for the bachelor's degree? I don't think so. We must resist the temptation simply to add to the *number* of requirements for every need that we perceive; instead, we should seek improvements in quality, coherence, and economy in our present requirements.

To make way for more work in linguistics and rhetoric, I for one would be willing to cut down somewhat on the number of courses in literature, even while acknowledging the central importance of literary study, as James Miller (1969) has argued so cogently. In rendering an appropriate education in literary studies, we shall have to be more economical and selective in what we teach. Perhaps a two- or three-semester sequence in world literature, including a fair representation of ethnic and women's literature, would be sufficient for an extensive initial knowledge of the field of literature. Period courses in British literature might have to give way to more urgent needs. Most importantly, every course in literature should be a course in reading. Teachers should have the reading skill to approach all the genres intelligently. They should know enough of literary criticism to approach any work from a variety of critical perspectives. Included somewhere in every program should be an experience of the sources of most literature: the oral tradition of literature, folklore, the Bible, and mythology.

One important critical approach to literature, oral interpretation, is usually neglected, because it is offered in a department outside English. Oral interpretation of literature is an essential, not a peripheral, concern for the teacher of English. Much of our literature had its origins in the oral tradition. Much of our literature--drama, lyrical poetry, for example--is composed specifically for oral reading. Finally, oral interpretation is a necessary skill for the teacher of English in making literature come alive for students. (See Mullican, 1979, for a fuller argument for this position.)

Finally, the education of the teacher of English cannot be complete unless it includes some work in the mass media: radio, television, the cinema, newspapers, and magazines. These media are important elements in our students' lives, more important to them than standard literary and rhetorical works. Thus we have a responsibility to help our students to understand the media; we should help our students to be critical of the media's offerings and appreciative of the best of these offerings. Our civilization will be improved only as citizens demand better quality from the media. Our schools are the only institutions capable of introducing

the knowledge and skills necessary for a critical evaluation of the media. Only by improving the audience can we improve the media themselves.

Thus far, I have been presenting elements of the content necessary for competent teachers of English. Presented in this way, the curriculum seems to consist of discrete units of knowledge to be learned in discrete courses. While it may be necessary to spread out kinds of knowledge for inspection, we certainly should not educate our teachers by dispensing discrete chunks of information. In real and useful learning, we cannot separate the process from the content of learning. As we become acquainted with a literary work, for example, we go through the process of reading. Hence, we enhance our reading skills at the same time that we learn more about literary works. We learn the process of writing as we apply the principles of rhetorical theory. We acquire skills of studying and analyzing the phenomena of language by applying linguistic principles and techniques to language problems.

If we must choose between skills and content in teacher education, we must opt for the skills, as Gerber (1977) argues so convincingly. If students gain the principles of literary, linguistic, and rhetorical study and apply these principles to new material, they will have sufficient capacity to practice their profession and at the same time learn more and more knowledge of content as they progress in their careers. A document prepared under the auspices of the National Council of Teachers of English (Larson, "A Statement on the Preparation of Teachers of English," 1976) reflects this approach to the discipline, defining "English" as more than knowledge: "our subject is viewed not only as a body of knowledge and as a set of skills and attitudes but also as a process, an activity--something one does" (p. 197).

If we were to define content as chunks of knowledge to be learned by the teacher of English, we would be committed to an endless proliferation of courses and an endless debate on what the teacher should know. But knowledge does not have to be wrapped up in discrete packages and served up in separate courses. If professors were sufficiently knowledgeable and flexible, several important elements of curriculum could be incorporated into regular courses. For example, there would be little need for separate courses in oral interpretation, readers' theatre, and creative dramatics if professors of literature and their students practiced these processes in ordinary literature classes. The influence of folklore, mythology, and the Bible could likewise be introduced in regular classes in literature. Separate courses in rhetorical theory and the mass media might be obviated, if we used rhetorical principles in analyzing the mass media. In other words, rhetoric could be imported into a class on the mass media, or the mass media could be the material for analysis in a class on rhetorical theory. Film could be used in a literature class for comparison and contrast with the literature being studied, or literature could be brought into a class on film. A course in advanced composition could be governed by rhetorical theory and include both oral and written composition. Linguistic and rhetorical principles could be used in literature classes for a more sophisticated examination of literature; for example, we could study the dialects of *Huckleberry Finn* and the rhetoric in *Catch-22*. In all courses we could ask our students to write and speak in accord with grammatical and rhetorical principles.

In short, we could base a curriculum for prospective teachers on the knowledge, abilities, and attitudes described in "A Statement on the

Preparation of Teachers of English" (Larson, 1976). From these fundamental necessities, we could go on to build a variety of creative curricula. The necessary prerequisite for the success of such curricula would be the flexibility, openmindedness, and willingness to cooperate among professors engaged in the education of teachers.

If these reforms of the college and university curriculum were undertaken, I am convinced that there would be favorable reverberations in elementary and secondary curricula. Certainly the grosser aberrations could not survive. The hoary separation of the academic year into a semester of literature and a semester of grammar, with little or no instruction in composition, could hardly survive. Elements long thought to be the province of speech--oral interpretation, speechmaking, readers' theatre, creative dramatics--would enliven the English and language-arts classrooms. More systematic instruction in writing expository and persuasive essays might become the norm. Instruction in the English language might go far beyond the simple correct/incorrect dichotomy of prescriptive grammar. Creative writing might enhance the students' personal growth and further their understanding of literature.

Many kinds of elementary and secondary curricula are possible, given a broadened content from which to choose. Some schools might choose a curriculum centered in literature and integrate language study and writing and speaking activities around the literature. (For examples of thematic units, many of them finding their focus in literature, see volumes edited by Spann and Culp, 1975, 1977, 1980a, 1980b.) Other schools might choose to give more attention to language study, working out units on the history of the language, semantics, dialects, structure of English, usage, and lexicography. Such units could be interspersed with other related units; for example, a unit on semantics and propaganda analysis could follow a unit on Orwell's *Animal Farm* or *1984*. Postman and Weingartner (1966) offer many examples of speaking, writing, and thinking activities which can flow from a systematic study of language. (See also the six-volume series of textbooks, edited by Albert Kitzhaber, 1970, for abundant resources for language study.) Or a school or school system could base a curriculum on the activities of students themselves as James Moffett recommends in his *A Student-Centered Language Arts Curriculum, Grades K-13* (1968a). (For an example of a student-centered curriculum created by teachers within the school, see *A Developing Curriculum in English: Kindergarten Through Grade Twelve*, 1980.)

Each school system has its own clientele, its own set of needs, values, and attitudes. Each school has its own pool of teachers and resources. Teachers can design a curriculum to serve their students if their own teacher-education curriculum has been what it should be. In the meantime, practicing teachers have no alternative but to educate themselves through reading, in-service sessions, selected graduate courses, and meetings of professional organizations.

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The focus of this history is on the teaching of literature in American secondary schools. Valuable bibliography.

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Britton explicates "the theory that we use language as a means of organizing a representation of the world--each for himself--and that the representation so created constitutes the world we operate in, the basis of all the predictions by which we set the course of our lives." Britton applies this theory to some problems in the teaching of English.

Broening, Angela M.; Falk, Ethel Mabie; Hatfield, W. Wilbur; McEntyre, Doris E.; and Southwick, Margaret. *Conducting Experiences in English: A Report of a Committee of the National Council of Teachers of English, Based on the Contributions of 274 Cooperating Teachers of English.* New York: D. Appleton-Century Co., 1939.

By means of specific activities reported by teachers from around the United States, the authors demonstrate how "the experience idea" articulated in Hatfield's *An Experience Curriculum in English* (1935) was working out in practice. Drawing sustenance from Dewey's idea of education as experience, the document contains activities still useful in today's classroom.

Bruner, Jerome S. *The Process of Education.* Cambridge, MA: Harvard University Press, 1962.

This book grew out of the conference of thirty-five scientists, scholars, and educators at Woods Hole on Cape Cod in 1959. The purpose of the conference was to discuss how the teaching of science might be improved in elementary and secondary schools. Bruner stresses the importance of structure in fulfilling the intellectual aims of education.

Bruner, Jerome S. *Toward a Theory of Instruction.* Cambridge, MA: Harvard University Press, 1966.

"The essays [in this book] are, in effect, the efforts of a student of the cognitive processes trying to come to grips with the problems of education." Of particular interest to teachers of English are: "Man: A Course of Study" and "Teaching a Native Language."

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The Committee of Inquiry made an effort to discover actual practices in the elementary and secondary schools of Great Britain by administering two questionnaires to "a random sample of 1,415 primary and 392 secondary schools." This evidence was supplemented by written evidence and interviews with selected individuals. The Report makes recommendations in such areas as standards, reading, composition, ability grouping, and drama. The Report adheres to

"the principle that reading, writing, talking, and listening should be treated as a unity and [that] there should be unbroken continuity across the years." Argues against simplistic solutions unsupported by evidence.

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Since human beings are essentially symbol-using animals, Burke would base his education on language, the most important of human symbol systems. Students would practice using language and, through analyzing literary texts, come to understand what it means to be symbol-using animals.

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Cassirer finds in the symbol the key to understanding the human being. Cassirer's philosophy of culture does not probe the inherent nature of human beings but their functions as symbol users. By examining human *products*--myth and religion, language, art, history, and science--Cassirer is able to draw some generalizations about human nature and human culture.

A Developing Curriculum in English: Kindergarten Through Grade Twelve. 2nd ed. Terre Haute: Curriculum Research and Development Center, School of Education, Indiana State University, 1980.
This curricular outline was orginally composed in the early 1960s by a committee of eight elementary and secondary teachers at the ISU Laboratory School under the direction of Mark Neville, professor of English at ISU. Student learning for each year was planned under these headings: improving participation in group and individual activities; improving speech sounds; improving language patterns, oral and written; improving reading techniques; and improving literature understanding.

Dewey, John. *Experience and Education.* London: Collier Macmillan, 1963. (Originally published by Kappa Delta Pi, 1938)
A reaction to criticism of progressive education. Dewey argues for the necessity of organized knowledge, direction and guidance by adults, and consideration of the past in education. Experience by young people is necessary, but this experience should be directed by adults who have mastered their academic disciplines.

Dixon, John. *Growth Through English.* Reading, England: National Association for the Teaching of English, 1967.
A report and interpretation of the Dartmouth Seminar (1966) for the English-teaching professions in England and the United States.

Freedom and Discipline in English: Report of the Commission of English. New York: College Entrance Examination Board, 1965.
Defines the English curriculum in terms of the disciplinary tripod of language, literature, and composition. The primary concern of the Commission is a curriculum for college-bound students, in the belief that such a curriculum is a starting point for improving instruction for all students.

Gerber, John C. "Suggestions for a Commonsense Reform of the English Curriculum." *College Composition and Communication* 28 (December 1977): 312-16.
Argues that, in departments of English in colleges and universities, "our basic function is to teach reading and writing, and our subject matter includes every written product of the verbal imagination."

Gerber, John C. "Historical Drift." *ADE Bulletin*, no. 67 (Spring 1981), pp. 1-7.
Gerber addresses four concerns regarding departments of English in colleges and universities: (1) the long-standing "clutter" and incoherence among the elements in the "discipline" of English, (2) the needed updating of survey and period courses, (3) the neglect of non-traditional students and those who do not take majors in English, and (4) the drift from humanistic to scientific emphases in English studies.

Hatfield, W. Wilbur. *An Experience Curriculum in English.* New York and London: D. Appleton-Century Co., 1935.
This "pattern curriculum" from kindergarten through grade 12 treats principles of instruction in five "major phases of English: Literature, Reading, Creative Expression, Communication (both oral and written), and Corrective Work" and gives illustrations of methods of achieving progress in each of the phases.

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The Committee argues that the high-school curriculum should no longer be dominated by the requirements of college-entrance examinations. "Hence the course in English should be organized with reference to basic personal and social needs rather than with reference

to college-entrance requirements. The school, moreover, will best prepare for either 'life' or college by making its own life real and complete."

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The eight essays of this issue treat the history of the teaching of English "in the twenty years since the Russian launching of Sputnik."

Judy, Stephen, and England, David, eds. *The English Journal* 68 (April 1979).

This issue, subtitled "An Historical Primer on the Teaching of English," includes eleven essays that treat the teaching of English from colonial times to the 1950s. The co-editors of the issue "discovered well over a hundred dissertations which have explored the profession's past. It is largely from the authors of those dissertations that the articles of this 'primer' have been solicited."

Kinneavy, James L. *A Theory of Discourse.* New York: W.W. Norton & Co., 1971.

After sketching a brief history of discourse education in Western civilization and offering a paradigm for the field of English, Kinneavy concentrates on the aims of discourse: reference, persuasion, expression, and literature. He discusses each of these functions of discourse by explaining the nature, logic, organization, and style of each kind of discourse.

Kitzhaber, Albert R., gen ed. *The Oregon Curriculum: A Sequential Program in English.* 6 vols. New York: Holt, Rinehart & Winston, 1970.

These volumes, subtitled *Language/Rhetoric I, II,* etc., are an outgrowth of the Project English Center at the University of Oregon. They represent an ambitious effort to adapt scholarly disciplines for students in grades 7-12.

Kuhn, Thomas S. *The Structure of Scientific Revolutions.* Chicago: University of Chicago Press, 1962.

Useful in understanding the nature of organized knowledge. The structure of a discipline, a "paradigm," is an intellectual model that organizes, encompasses, and explains diverse phenomena. "Normal science" accepts the paradigm current at a particular time in history, and its proponents work to fill in details of this world view. Whenever too many "anomolies" (data that cannot be fitted into the paradigm) appear, a new structure must be created to take new data into account. The formation of a new structure constitutes a scientific revolution. Analogous processes take place in other disciplines, even in English. Humanistic structures are, of course, not nearly so definite or well defined as scientific ones.

Langer, Susanne K. "The Lord of Creation." In *Symposium*, pp. 1048-61. Edited by Arthur F. Kinney (gen ed.). Boston: Houghton Mifflin Co., 1969. (Originally published in *Fortune*, January 1944.)

According to Langer, human symbol-using capacity is the major cause of the strength of nationalistic feeling and the consequent wars between national states. Symbolism, natural and--so far as we know--unique to the human species, is responsible for human progress, since human beings can perceive underlying structures of reality not apparent to the senses. But that same symbol-making capacity can also create dangerous fictions which may be mistaken for reality. Hitler's lunacy is a prime example.

Larson, Richard, chairman. "A Statement on the Preparation of Teachers of English." *English Education* 7 (1976): 195-210.

This statement assumes the broadening of knowledge recommended in "English Teacher Preparation Study" (Viall, 1967) and moves on to emphasize the abilities and attitudes necessary for the teacher of English. The authors are less interested in offering specific models or curricular outlines for the education of teachers than in suggesting the qualities of good teachers. The authors encourage professors, in-service teachers, and the public to contribute to the creation of imaginative experiences that will develop outstanding teachers.

Lazarus, Arnold, and Knudson, Rozanne. *Selected Objectives for the English Language Arts, Grades 7-12.* Boston: Houghton Mifflin Co., 1967.

This book contains lists of objectives, stated in terms of pupil behavior, under the headings of listening, speaking, reading, reasoning, and writing. Extensive and valuable bibliography follows each section.

Mandel, Barrett J., ed. *Three Language-Arts Curriculum Models: Pre-Kindergarten through College.* Urbana, IL: National Council of Teachers of English, 1980.

Twenty-one essays by proponents of three curricular models: "the process or student-centered model, the heritage or traditional model, and the competencies model." The book is intended "to assist those professional educators who wish to see the implications of each type of curriculum spelled out in practical detail at every grade level." In his introduction, Mandel emphasizes that each model can have validity and can encompass the values of the other two models.

Marckwardt, Albert H. "Changes in English Teaching in the Past Decades." In *Language and Teaching: Essays in Honor of W. Wilber Hatfield*, pp. 14-21. Edited by Virginia McDavid. Chicago: Chicago State College, 1969.

Considers changes brought about by the expanding percentage of students attending high school and college and by "the development of linguistics and literary studies in the academic community." In 1900 about one person in ten attended high school and about one person in twenty-five attended colleges and universities in the United States. By 1930 about fifty percent of the relevant age group attended high school, and about ten percent of these students went on to college. In 1969, almost all adolescents attended high school and "about forty percent of those in the college age group are in some kind of institution of higher learning."

Miller, James E., Jr. "Literature in the Revitalized Curriculum." In *Readings for Teaching English in Secondary Schools*, pp. 154-64. Edited by Theodore W. Hipple. New York: The Macmillan Co., 1973. (Originally published in *Bulletin of the National Association of Secondary School Principals* 51 [April 1967]: 25-37.)

This essay supplies a framework for four historical stages in American education--Authoritarian, Progressive, Academic, and Humanitarian--but the primary purpose of the essay is to argue for an English curriculum designed for "the fullest possible extension of the linguistic imagination." Literature, at the center of this curriculum, would not be a mere ornament, but a means for the development of imagination.

Miller, James E., Jr. "Literature as a Way of Knowing." *English Journal* 58 (1969): 443-45.

Miller argues that "English should be at the heart of the school curriculum and literature should be the central subject of English." Literature is not a frill, but the center and foundation of all English studies. Miller argues convincingly that "imaginative linguistic experience is the primary linguistic experience, underlying and in some sense generating all the rest."

Moffett, James. *A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers*. Boston: Houghton Mifflin Co., 1968. (a)

This book is a rich storehouse for activities to elicit and develop the language arts in young people. These activities are offered in a sequence that corresponds to the linguistic and psychological development of children and adolescents. Moffett's suggestions are valuable even for those who do not adopt his entire program.

Moffett, James. *Teaching the Universe of Discourse*. Boston: Houghton Mifflin Co., 1968. (b)

This group of theoretical essays serves as a companion volume to Moffett's more detailed and practical book, *A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers*. Moffett bases his curricular thinking on the elements of discourse (speaker, topic, listener).

Muller, Herbert J. *The Uses of English: Guidelines for the Teaching of English from the Anglo-American Conference at Dartmouth College*. New York: Holt, Rinehart & Winston, 1967.

A report and interpretation of the Dartmouth Seminar (1966) for the general public.

Mullican, James S. "How Valuable Is Oral Interpretation in the English Classroom?" *The Clearing House* 53 (1979): 78-80.

This essay presents eleven reasons for the teacher of English to adopt oral interpretation as an important part of the English class.

Mullican, James S. Review of *Teaching as a Conserving Activity*, by Neil Postman. *Contemporary Education* 52 (Winter 1981): 120-21.

This review questions Postman's suggested limitation of schools to purely academic matters, but applauds his "witty, well-reasoned,

coherent argument for an educational philosophy that can serve as a valuable counterstatement" to questionable theories and practices in schools today.

Ong, Walter J. *The Presence of the Word: Some Prolegomena for Cultural and Religious History.* New Haven: Yale University Press, 1967.
Discusses the role of language--in its oral, written, typographic, and electronic forms--in human perception and culture.

Postman, Neil. *Teaching as a Conserving Activity.* New York: Dell Publishing Co., 1979.
The vice versa of Postman and Weingartner's *Teaching as a Subversive Activity* (1967). Postman argues that education should serve as an important counterbalance for the excesses of the mass media, particularly television, by emphasizing reason, logic, coherence, and the written word. According to Postman, the schools should shed most of their non-academic trappings.

Postman, Neil, and Weingartner, Charles. *Linguistics: A Revolution in Teaching.* New York: Dell Publishing Co., 1966.
An excellent example of methods of teaching language in the Academic stage. The science of linguistics and the behavior of linguists are defined. The authors outline the branches of linguistics--e.g., grammar, usage, semantics, lexicography--and present the backgrounds of each branch. Each chapter closes with procedures students may follow in replicating the behavior of scientific linguists. Language thus becomes a resource from which students learn to collect data, draw conclusions, and organize knowledge. Learning procedures for scientific thinking seems to be the chief goal of the book.

Rice, Frank M. *English and Its Teaching.* Lincoln, NE: Professional Educators Publications, 1972.
The author, a Co-Director of the Nebraska Curriculum Development Center, summarizes developments in the study and teaching of literature, language, and composition during the 1960s, with emphasis on the work of the federally funded Project English Centers. This book belongs in the Academic stage of the English curriculum.

Shaughnessy, Mina P. *Errors and Expectations: A Guide for the Teacher of Basic Writing.* Fair Lawn, NJ: Oxford University Press, 1977.
Explores problems of the basic writer, reasons about the causes of such problems, and suggests approaches to their solution. Shaughnessy bases her study on 4,000 placement essays written by incoming freshmen at City College of the City University of New York.

Shugrue, Michael F. *English in a Decade of Change.* New York: Pegasus, 1968.
A "broad survey of national directions in the development of English" in the United States during the 1960s, this book focuses on reforms in the teaching of English, the education and work of the teacher of English, and innovations during the decade of the sixties.

Smith, Vernon; Barr, Robert; and Burke, Daniel. *Alternatives in Education: Freedom to Choose.* Bloomington, IN: Phi Delta Kappa Educational Foundation, 1976.

The authors define the alternative school as one that "provides an option for students, parents, and teachers" and that is "more responsive than the standard schools to some perceived educational needs within [the] community." The book classifies alternative schools according to emphases on instruction (open schools, continuation schools, store-front schools, free schools), on curriculum (magnet schools, environmental schools, multicultural schools, fundamental schools), and on resources and facilities (learning center, schools without walls, educational parks). The authors argue that American communities should consider alternative schools in planning for the future.

Spann, Sylvia, and Culp, Mary Beth, eds. *Thematic Units in Teaching English and the Humanities.* Urbana, IL: National Council of Teachers of English, 1975. First Supplement, 1977. Second Supplement, 1980. (a) Third Supplement, 1980. (b)

It is hard to overestimate the rich resources and practical help these volumes offer both beginners and seasoned practitioners.

Van Til, William. "Is Progressive Education Obsolete?" In *Curriculum: Quest for Relevance.* 2nd ed., pp. 9-17. Edited by William Van Til. Boston: Houghton Mifflin Co., 1974. (Originally published in *Saturday Review,* 17 February 1962, pp. 56-57; 82-84.)

Argues that progressive education is not dead because its basic questions--concerning the philosophical, psychological, and sociological foundations of education--have not yet been answered satisfactorily. The nostrums of the early 1960s--new educational technologies, new forms of educational organization, and subject matter based on the structures of the academic disciplines--are superficial and inadequate. Cites the contributions of neglected and misunderstood leaders of the progressive education movement.

Viall, William P., director. "English Teacher Preparation Study: Guidelines for the Preparation of Teachers of English." *College English* 29 (1967): 66-77.

This study, reflecting the concerns of the Academic stage of the teaching of English, suggests a broadening of curricula for prospective teachers beyond "the reading and appreciation of literature" to include "work in the English language, in composition, and in listening, speaking, reading, and writing, both to extend the teacher's own background and to prepare him to meet the full range of his obligations as a teacher of English."

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